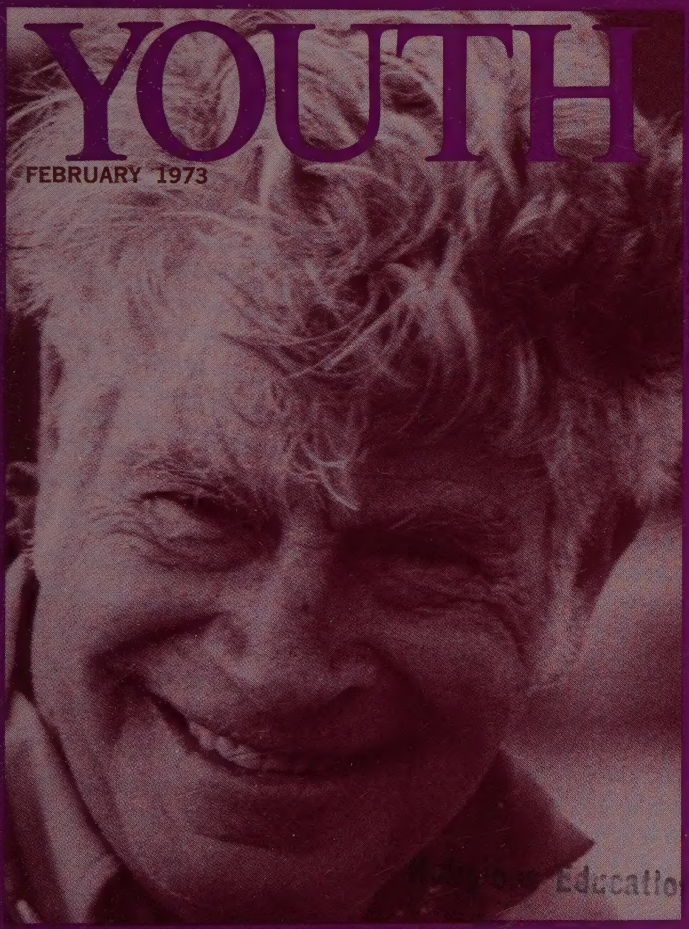
YOUTH

FEBRUARY 1973



Education

Pacific School of Religion

STALKING WILD FOOD WITH EUELL GIBBONS

ALISON STEELE, D.J.

WHAT DOES "SOUNDER" SAY TO BLACK YOUTH?

STALKING THE CHIEF FORAGER

INTERVIEW BY PAUL S. BUCK

Have you ever imagined what it would be like to prepare a gourmet's delicacy from wild food you had gathered in the wooded area of a nearby park, or along a shore line, or even in your own backyard? Then Euell Gibbons is your man.

Among naturalists, conservationists, and other ecology-minded folks, Euell Gibbons is considered the Chief Forager—the top expert in learning how to "live off the land" and in harmony with nature. His first book, Stalking the Wild Asparagus, *has turned so many people on to the possibilities of finding and eating wild food, that it was followed by five more popular titles.* Stalking the Healthful Herbs, Stalking the Blue-eyed Scallop, *and* Beachcombers' Handbook *are all wild-food manuals which include much insight into the lighthearted but serious Gibbons philosophy.* Feast on a Diabetic Diet *tells how to do just that, and* Stalking the Good Life *is an expansion of his Organic Gardening Magazine column, "Organic Nature Lover."*

Euell Gibbons and his wife, Freda, presently live in a farmhouse they remodeled in the Pennsylvania Dutch country of central Pennsylvania. He's led an unusual life as a cowboy, farmer, hobo, carpenter, boat builder, Communist—until the Russians invaded Finland in 1939, beachcomber, and member of intentional communities. While Euell Gibbons notes that he never went to high school, he holds an honorary doctorate from Susquehanna University and he teaches wilderness living to the students at the Outward Bound schools in Minnesota and Maine. A Quaker, he has taught at Pendle Hill, a Quaker study center near Philadelphia.

Euell Gibbons often spends his summers in Maine, taking groups of interested persons, friends, or family out on small islands off the Maine coast to forage for their food over an extended period of time, sometimes as long as a month. It was here that we found him willing to share his thoughts on wild food, nature, and youth—while cracking the shells of Jonah Crabs in preparation for a typical, sumptuous, wild food feast.

Paul Buck is a free-lance photographer-writer from Philadelphia, Pa.

What is the first and foremost guideline you would give to someone who is just beginning to forage for food? The first thing I would say is don't use any creature or plant for food until you have identified it and know it to be edible. That's the only rule you can give—there's no method of telling edible plants from poisonous ones other than knowing them. That doesn't mean you have to work the rest of your life learning, for as soon as you have learned to identify one plant, one wild life, then you can gather that. And when you learn to identify two, then you can gather two. That's the way it's come to me—one at a time, gradually, over the years. But you can start having fun in about one minute, because that's all it takes to learn one plant.

How do we know what is edible and how it will taste when cooked? Usually I know what is edible be cause I have studied the history o these plants and know what primi tive man did with them. He did very good job of learning whic foods were edible and that know edge hasn't actually been los There's nearly always some recor but I admit it's been scattere around pretty badly. One of m life jobs has been reassembling and getting it to where people ca use it again.

As far as knowing how food wi taste, there are a few hints. If crab are going to taste like seafood, the roast woodchuck is going to tast like meat. You know that a membe of the mustard family is going t taste like horseradish. But those ar only hints. The only real way tha you know how a plant will taste is t cook it and eat it. I've cooked quit

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Cover photos by Paul S. Buck

Paul S. Buck

ew that I didn't like after they e cooked. But that's a matter of erimenting, just as you do with e foods. There's no difference in l food and other kinds of food. our foods were once wild.

ve you or your wife or any of people you've been working n ever gotten sick from eating l foods?

certainly. When you eat wild l all the time, people get sick e in a while. But I've never been , nor my wife, nor any of my sts—at least we've never been to put the blame for any sick- s to eating wild food. On the trip out West, there was only person who got sick on the ole trip and that was a girl who ate a bowl of chili in a cheap restaurant in town when she sneaked off from the group to eat tame food. She got very ill from that.

I know what food I'm eating before I eat it and I know that it is a wholesome food. I don't just run through the woods and graze. Of course, you can get sick on wild food, just as you can get sick on tame food, if you eat too much of it or if you eat it after it's spoiled. Wild food is not that much different from tame food—I have to keep emphasizing that to people.

Can wild food be found anywhere? Wherever plants grow, you'll find some wild food. It's much more abundant than most people think. I've gathered 16 wild plants on one

vacant lot in the middle of Chicago. Twice I have made full dinners out of plants gathered in New York City—once entirely within Central Park and once in other parts of New York. We had very good food; in fact, I believe we had the best food in town that night—real gourmet dinners, gathered wild in that area. I would say generally that the Northeastern section of our country —specifically, close to where I live in Pennsylvania, where you have the northern and southern flora overlapping—there's probably a greater variety of food in that area than any other. But I have gathered wild food in Florida, in Georgia, in Canada, in Maine where we are now, in California, in Washington, in Colorado. We found that we could eat very well even up at 13,000 feet—there were still plenty of plants to feed us. So wild food is much more abundant than most people think it is. It isn't free. If you counted up the amount of labor that you put into it, it's probably some of the most expensive food in the world. I don't recommend it just as a means of economy.

What are your other reasons for eating wild food?

Well, there's a gourmet interest. Right now we're enjoying some taste thrills that no man in the world could buy, no matter how much money he had. They can on be enjoyed by going out and gathe ing your own. Where could yo buy a bunchberry like you trie today? It couldn't be done. Or tl edible seaweeds that we have t night? Even the kind of crab th we're eating here—the Jonah Cra —isn't generally for sale. You can buy mussels on the market, an we're going to have those a litt later. All those things are tas thrills that a person can enjoy. Se ond, there's a recreation interes Some of the best moments of m life have been out gathering wi food, as well as eating it. It's tl fun of getting out and finding Most people expect me to talk abo nutrition when I'm talking abo this because a lot of people thin I'm a regular health-food freak, b my chief food fad is that I li the good things in life in very lar helpings. The main interest for n is that it enables me to relate nature in a constructive, creativ intimate way. Invariably I find th people change their attitudes towa nature when they have enjoyed ea ing the wild foods of nature wi me. They get a tender feeling for a plants. They don't want to step o them anymore; they want to prote them, they become real conserv tionists, real ecofreaks. This is goo because they have related, th

"Don't eat any wild food until you have identified it and know it to be of an edible species. You can learn this from books or from someone who knows."

know what's out there worth protecting. To me it has symbolic value—you could say that this is the bread and wine in which I have deep communion with nature. This has made me feel that I *am* a part of it, that nature is my friend, that I belong here. It welcomes me. I don't think of nature as the enemy to be conquered or any of that sort of thing. It's "nature-the-friend" that will befriend you any time you need it.

Of course, there's another use for wild food. It's one of the best educational tools in the world. My grandchildren have learned a *lot* about nature—entering it—through eating wild food. I've taken children foraging right here on these islands. Three years later they were interviewed and could still remember every plant, every creature we had used for food three years before. You can't get results like that in a classroom. It's a grand educational tool. But the chief thing—and I think that's true of education generally—is not merely imparting knowledge. Real education means changing for the better the way in which people approach things.

Where would you recommend the beginner go to learn what nature provides? What resources should he use: books, schools, teachers, or just on the job as we're doing here?

Well, one of the finest ways, of course, is to have a friend who can show you what's edible and how to fix it. But I could also recommend a couple of books on the subject.

Andree L. Abecassis (Bethel)

Ones by Euell Gibbons?

Well, that's what I was thinking of, when I said that. But there are also some good books that I didn't write. For the person who learns easily from books, that's an excellent way to do it—I've learned a great deal of what I know from books, although not nearly all of it. Both my mother and my grandmother were good naturalists. And my grandmother, especially, was an excellent wild food cook. That's one of the things that got me started in this. I never thought of wild food as survival fare—something you ate as an alternative to starvation. And I don't think anyone else would have that idea who'd ever tasted my grandmother's wild blackberry cob-

bler, or the wild strawberries that she gathered in the spring, or, for that matter, the dandelion greens that she made up into a dandelion salad with boiled potatoes and bacon and a little vinegar on it. Oh, we loved it! And so we considered wild foods special treats, treats that were seasonal. Of course, I think everybody's grandmother was probably the best cook who ever lived.

What are the major myths about herbs and wild foods?

One of the major myths is about how many are poisonous. Although there are poisonous plants in the woods and a person could poison himself out there, the poisonous plants are not generally ones you would mistake for edible ones. This is true only with flowering plants. I do not advise *anyone* to eat any mushroom unless they're absolutely certain they have identified it, because some of those can be very deadly. With most of the flowering plants—even the ones that *are* poisonous — it takes a considerable amount of it to kill you, and you wouldn't eat that much, because they simply do not taste that good. There's very little danger of getting poisoned. But that still doesn't mean anyone should just go out and pick it and eat it. As I said before, the only safe method is not to use any wild food until you have identified it and know it to be edible.

Do you feel there's any basic diffe ence between hunting animals an gathering wild foods?

Yes, I feel there's very definitely difference in approach. I know som hunters who are very good natur lists—with them hunting may mea the same thing that wild food do to me. But I see a great many oth people who are trophy hunters– the person who wants something hang on the wall. And I think th type of person is more interested proving his *conquest* of nature tha he is in relating to nature. I dor think that anyone who really relat to nature could ever have any id of conquering nature.

What do you mean by "relating nature"?

I am not one of these people wl equate conservation with non-us I don't think that's our role. I agree there are certain things whi should be set aside, certain wilde nesses that should be protected *fro* man. But the chief job we have do as humans beings is learn to li non-destructively *with* nature. I *not* one of these admire-natu from-a-safe-distance people. I wa to get immersed in it, I want to g in there and be a part of it. T means learning the role that natu intended me to play as an animal the human animal. How does he

"After I ate Grandma's wild blackberry cobbler, wild food became a delicacy, not survival fare. All our tame foods were once wild."

olet Jam Recipe

olet Jam, a delicacy concocted om the common blue violet, very easy to make. The violet is h in vitamins A and C, and cause Violet Jam is not cooked, uch of the vitamin content is eserved. To make this delicious od, first gather violet blossoms (the ms will not be necessary). Then, oceed as follows:

cup firmly packed violet blossoms ½ cup water lemon, squeezed ½ cups sugar package powdered pectin

ace violet blossoms into an ctric blender, add ¾ cup of the ter, and lemon juice. Blend to ooth paste. Slowly add sugar, nd until dissolved. Stir pectin into cup water until dissolved, then ng to boil and boil 1 minute. ur hot mixture into blender with er ingredients and blend for minute. Quickly pour into jars and l. Keeps for three weeks in rigerator or can be frozen.

ggested serving: spread thinly on nilla wafers.

lking the Healthful Herbs, Euell Gibbons, 1966, Printed with permission of the pub- er, David McKay Company, Inc.

into the picture? One of the big troubles you'll see in the conquest of nature is that the minute we win that war, we perish, because we're part of it. That's a lesson we're going to have to learn—one has to live in harmony with nature, not in a system of mastery. We do have some stewardship of it, because we happen to be the only animal that can, sometimes, to some extent, predict the results of our actions. We're also far more destructive in our actions than any other animal that ever existed. This is a kind of contradiction to continuity. We didn't pay any attention to what we knew, and we began to relate to it destructively. We're going to have to change this, to live non-destructively, but reciprocally. Some people think what ought to be done with nature is just strictly to leave it alone, to affect it in no way.

Yet the human being as an animal is another species introduced into an area. And if he's playing the role that nature intended him to play, he will cause changes in that area just the same as any other animal introduced there will. These changes are not always bad; in fact, they're usually good.

The main thing I don't like about what we're doing right now is that we're moving ahead in ignorance. We are filling in salt marsh without having any idea what role the salt marsh plays in the total ecology, without even knowing the names of the millions of creatures that we will destroy in the process of making

Andree L. Abecassis (Bethel)

this change. I say let's first learn at least the names of these other life forms, what their relationship is to us, to one another and in the whole ecosystem. And *then* if we consider it important enough to go ahead with the project in mind, go ahead. But don't do it before you've done that.

There are many ways in which we can live in harmony with nature. For instance, the commercial clam-digging they had here. Most people think that the best way to handle a clam bed would be just to leave it alone. But clam beds grow in cyc they grow up to a certain size then they begin to crowd one other out. They are using the av able room and the available l supply and then they begin to A clam bed will go down ag until a number of them are d and then they'll come back on other cycle. Man can reach in take the surplus that nature is p ducing. You see, these clams over a million eggs a year—all one of those must be eaten. Nat produces a surplus, so to keep i balance, they must be eaten.

Is this whole back-to-earth trip r vant—especially to a city dwelle

I think the back-to-earth movem has some relevance. A very revolution in thinking about ture is taking place right n It gets a bit mixed up someti though. On a neighboring isl last year a girl came over and joi us in the camp. I was going to up a pup tent for her to sleep and she saw I was pulling up yo spruce trees, and she was absolu horrified. They were growing ab 100 to every square yard. If I left them there all it meant is t would have to fight with one ano to see which one would pred inate anyway. So I was not kee the forest from growing by rem ing part of those spruce trees: I

"Wherever plants grow, there is food. I once gathered a full gourmet dinner from wild foods in New York City's Central Park."

urrying the situation up.

I think a person has to learn what e is doing in nature. But then, he ıust *do*—he must learn what to do nd then *do* it. This merely refrainıg from doing anything is not the ay to relate to nature. I'm fairly onvinced of that. We've had a few enerations grow up here now that ıink it's a great mystery when they nd out that all these plants out ere are not just a mass of green uff, but they're all different species nd each one has a different relaonship to man. Much of this knowdge has been lost recently. When was a boy, we didn't have Coke achines or ice cream places in the chools. But we knew right where very berry was getting ripe in the eighborhood, and as soon as we ot out at recess, we rushed out to ıe berry patch or the nut trees or omething of that sort. Our sweets ame directly from nature. Then hildren taught children. Today, not nly children can't teach children, ut even the schoolteachers themelves do not know it. We have a ouple of generations raised in treıendous ignorance about the *nature* f nature. This is something that's oing to have to be corrected, and m very glad to find out that young eople are very eager to do so.

What seems to fascinate youth the ıost about foraging?

don't know—I think it's some of ıe same things that fascinate me. person would like to feel that he an say, "Stop the world, I want to et off," and then do it, if he wanted to. There's a need to feel you're still a person in your own right, and you can relate to nature as an individual. You don't have to relate to it through society—you can relate to it directly. I know that's what fascinates me. I think every person has a primitive streak in him. He'd like to feel that if he was put down on some pristine world where he was the only person, he could make it on his own. This doesn't mean he would want to *do* that, but he would like to feel that he is capable of it. This brings a person closer to that feeling of self-reliance and independence. There's a terrific feeling of security in knowing that if everything else just disappeared right now, we would get by fine by relating, working and living with nature. This is a feeling that I'm afraid we've lost in our structure. If a person gets cut off from the interdependent society, he doesn't know that he can survive. I think that it's a great discovery to find out that you can. We still are dependent on one another, but I like to feel that this can be a totally voluntary type of dependence; we choose dependence because it's the way to live.

Are young people today a unique breed in comparison to youth of past generations?

Yes, they are, I feel that we have today one of the first genuine revolutions in thinking that has taken place. I don't know when we have had as near a complete revolution in the sense that there was a sort of total change taking place—a change

Andree L. Abecassis (Be

in attitudes.

Now, I wouldn't want you to think that I'm all youth in that case, because it's been my experience that things come in all ages. And you can always find some finks around —the ones who are supporting the status quo and so forth. But I think a larger percentage of today's generation recognize that we've been going down too many wrong roads. We have to change. I think they're ready to change; they're ready to tackle it. They'll make a lot of mistakes, and these mistakes will be criticized and all that, but we c not possibly make change with having mistakes.

Do you see hope, or despair am today's youth?

I see hope among today's yo There has been some exaggerat about the responsibility of past p ple. They have to realize tha great many of them just could see the things that we can see day, because the background wa laid. But I think that it's been long obvious that we were trave many roads that we couldn't

"We must realize that the human race is totally dependent upon the chlorophyl cell for all that we eat and the air we breathe."

ibly continue on down. We still are raveling a lot of those roads, and 's pretty hard to get off the wagon.

Now, today's youth have seen this ery plainly. I don't know that we ave the right to say that they have o propose a better solution before ney can say no to something that's rong. A person who can tell us hat's wrong is serving society, hether he's offering a better alterative or not. We know that a better lternative has to be found, but not ecessarily by the same person who aw that the old method was wrong.

Vhat would be your major counsel o young people today?

Vell, this may surprise you, but my hief counsel to young people wherver I talk to them is that they hould avoid sensible decisions like plague. The so-called "sensible ecisions" are the ones that I regret n my life. I'm speaking mainly senble from an economic point of iew. So many times I have made a ecision the way the world wanted ne to make it—and then later lived regret it. Make the adventurous ecision. Get out and do it! Go head and see it! Say yes to it! Don't ist sit back and say, "well, I can't that because I've got a chance work this summer—I've got to ay home and do it." Go ahead, ove out into the world.

o you think that people are going survive on this earth without a end to your way of living?

o, I think that man *has* to build better relationship with nature an he has now. He does not have to do it in the same way I'm doing it. But it has become essential. While visiting a high school, I was talking about how a great many high school graduates are not aware of the fact that they are totally dependent upon the chlorophyl cell for all that they eat and the air they breathe. They're not even aware of this relationship with nature. One of the girls there said, "Why should we be aware of it? It goes on whether we know about it or not." That has been true in the past, but that's not necessarily true for the future.

We have people who are so ignorant of nature that when a boy died from eating a poisonous plant near Philadelphia, the mothers got together and very seriously suggested that either the unemployed be put to work spraying herbicides on all wild stuff or else pave the whole country over so that their children couldn't get at anything poisonous. They were very seriously suggesting this, not knowing that they're totally dependent on wild plants for their oxygen.

Farms are oxygen-users; they're not oxygen-producers. So it's only due to wild vegetation that our oxygen is continually renewed. Now, 70 percent of it is plants that are in the sea. About 30 percent of it is wild plants that grow on land. And while farms do not use quite as much oxygen—due to the fact that they do grow green plants and produce a little oxygen, but they do not produce as much as the average farm uses. So they're more oxygen-

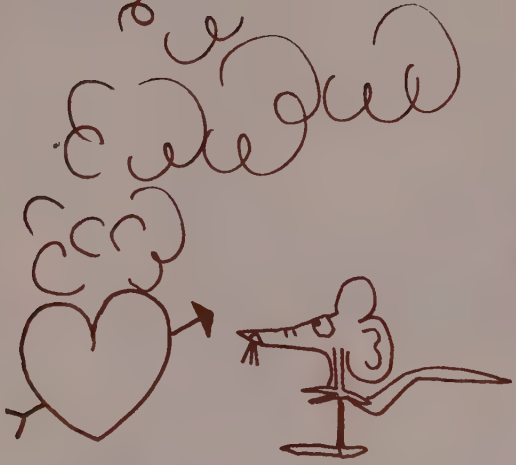
users than producers. They're not adding to the supply—it's only in wild areas that that's taken care of.

And yet, people are not aware of the fact that they're totally dependent on this. There's something wrong with an educational system that doesn't teach such a basic relationship, because obviously we could turn around and do something to disrupt that relationship. We have the power to do that today. Some people have been crying out that we've practically done it, that is, that the planktonic vegetation in the sea is disappearing; we won't have the oxygen we need very long. Now, these doom-criers are mostly people who do not know the tremendous ability of nature to regenerate. We seem to have killed it off, but I wonder how hard you'd have to look to find any trace of us in 1000 years if we disappeared right now. You'd find a few cut stones around, and some artifacts. But not many of those, because by that time the metal would disappear too.

What about survival of the fittest—does that have any meaning to you? People think that if I say anything against the survival of the fittest, which emphasizes the competitive struggle as the thing that gives guidance to evolution, that I'm opposing evolution in every way. You see, I have a deep belief in evolution far as evolutionary changes taki place. I even suspect that one of t main mechanisms at work in this the survival of the fittest, althou this becomes a tautology, becau you judge the fittest by the one w survives. You just haven't said an thing, except you wait and see whi one survives and that one becom the fittest. But in looking the thi over, I disagree with most evol tionists on the nature of the fitte It seems to me that most often t fittest is that life form which h best learned to cooperate with oth life forms about it—to live in ha mony. I think this goes back in microbiology, that the very cells which we are composed only ca into being through the cooperati of certain minute creatures, whi built up the nucleated cell capab of forming metazoan life.

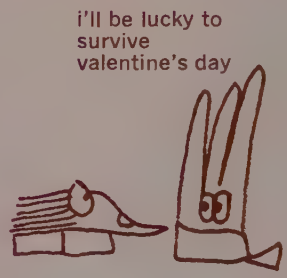
That's something that I have be tremendously interested in of la believing that the direction-givi factor in evolution is the tenden to pool resources, to cooperate, harmonize, even to fuse. That t symbiotic relationship is a far mo important thing than the predat prey relationship or the parasit host relationship. And the dire tion in which evolution is moving toward harmony, more cooperatio

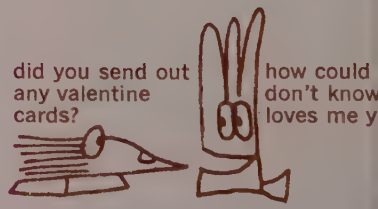
"The fittest is that life form which has learned to live in harmony with life around it—the direction of evolution is toward cooperation."



heart burn

a collection of transparencies
by Doug Brunner





e are problems in life
i'm not giving up

why not?

e's too much at stake

like what?

ME

when i see all the food
on the shelves in
supermarkets

i wonder why we can't
feed the starving
people in the world

because the food we ea
would probably kill
them . . .

e's new hope for our
tionship

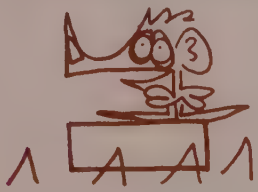
there is?

yes, i've found
a new boyfriend

as a human i am self-centered,
hateful and the enemy of everyone
including myself . . .

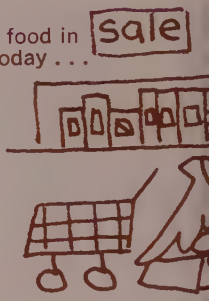
my nature is destruction

i no longer want to be a human being



you might call me a human been

we hunt for our food in
different ways today . . .



we use carts, money and
shopping lists . . .

instead of guns . . .

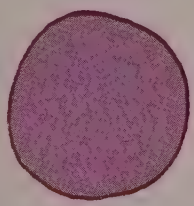
we save them for each

lease don't cry, didn't mean to urt you

i'm not crying about your breaking up with me

then what are you crying about?

this is my first heartbreak



do you believe in premarital puppy love ?

there's really nothing wrong with my car

just that it's fallen in love with a tow truck

every once in a while i like to smile at people . . .

and then stick o tongue, just to s them i'm well balanced . . .

there's no such thing as pure food

but the food and drug administration is very careful about what goes in our food

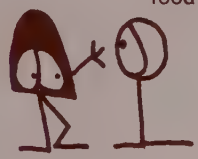
they only allow worms, mold, rat droppings and fruit fly eggs . . .

at least they're naturally grown

hey, brother

i'm not your brother

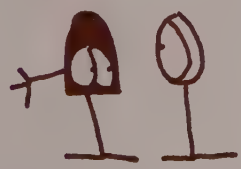
but i've been eating your soul food . . .



did you read the label?

it said real frozen soul food . . .

with artificial coloring



© 1973 Doug Brunner

in flight with the Nightbird Alison Steele

TEXT BY EILEEN STUKANE
PHOTOS BY RUTH BERNAL

eckoning flutes presage a warm, seductively feminine voice:

h yes, there are joys that may all storms defy—
he chill of nature and a frozen sky—
appy with wine we may indulge an hour
he noblest beverage of the mildest power,
appy with love to solace every care,
appy with sense, and wit, and four hours to share,
o come, fly with me, Alison Steele, The Nightbird, WNEW-FM in stereo

It is the tenth hour, but 100,000 eople in New York, New Jersey nd Connecticut respond to Alison 'eele's invitation. Then, from a urntable where she has positioned heir album, Moody Blues pick up n cue. The disc jockey is a lady.

From ten p.m. until two a.m., Monday through Saturday, and ght p.m. until midnight on Sunay, Alison Steele is alone, but not ally. She shares a New York radio ation's compact studio with stereo bums, turntables, commercial pes, a ringing phone, and those ousands of listeners. There is no und engineer to help, either. Alin, and, in fact, all eight WNEWM disc jockeys, select, ready, log nd play their choices themselves. he success of a broadcast depends pon individual musical taste and dgment, verbal spontaneity, and ncerity—we all know whether we e hearing vacant phrases or heartt expressions. Remarkably, there no prescribed pattern for air play records, every program is unhearsed.

Sounds like a fun job, doesn't it? our hours to play your favorite

songs on the best equipment, chat with a few telephone callers, replay the commercials, break for the news, say goodnight, and go home. But imagine yourself keeping that pace

Eileen Stukane is a frequent contributor to Good Housekeeping, Coronet, *and other national publications, including* YOUTH *magazine.*

"Being a disc jockey is not a job, but a way of life, and you've got to love it! . . . I've succeeded not because I'm a woman, but because I learned my trade well."

for seven nights a week, knowing that you must rely on your own self-stimulation, and that's not all. There is a large, unseen side to the job, which energetic Alison best explains in her own words, "All my time is taken up by my job, I have very little time for anything else. The major requirement is listening to new music, because you're working extemporaneously, and you have to know all the cuts in all the albums, the times, the tempos, the sounds. Unless you know them all, you can't choose that quickly.

"I listen to almost everything that comes out, and that can be as much as 50 albums a week sometimes, sometimes more. I'd say 70 percent of them are good, but a very small percentage are great. You have a awful lot of music coming out t day that's good, but pedestrian, n exciting, and you can't play it a So you pick in a comparative fas ion, you give the audience the ben fit of your expertise and your expe ience by picking the best of wha out."

Alison stops, the ON THE A signal near the studio door lights u and she tells her listeners about t music they have just heard. Usual two or three songs, aired withc interruption, make up a set, a after each set, Alison names t song titles and artists, and does n hold back her reaction to what s has played. Then, casually, s eases into a commercial, and as

e were talking about her best end, she describes the features of Volvo car.

Pale blue headphones connect lison to the radio world, and from r vantage point, she has everying in arm's reach. Through a rge window (actually, it would be ore accurate to call it a glass all), she can look into an antebom, just in case a visitor should e approaching. Right of the central icrophone are two turntables; dictly behind her swivel seat is a n of about 100 current, popular bums; left is a stacking tray with mmercial tapes, and a telephone th ever-flashing buttons. Three eps away, two walls are lined om ceiling to floor with stereo bums, about 6000 in all. If you e a music enthusiast, this is aven.

Announcements over, Alison flips the next song, checks the clock, t before continuing our converion, she answers the phone. hat runs 11 minutes, but I'll try," e says to the caller. Alison enjoys feedback from her audience. ring the show, they ring her to questions that range from, hen is the Jethro Tull concert?" "What are you doing later toht?" Relaxed and polite, she ts, but not for a moment does forget the time or the length of last cut.

Then, as if she had not been errupted at all, she goes on to lain other facets of a disc jockey's job. "There's also an enormous amount of reading matter. You get reading material from all the record companies on all these groups, and if you want to keep up with what's going on, you read. And I get an awful lot of mail. I spend a lot of time, and I'm always very behind, but I do spend a lot of time trying to keep up with the letters I receive. I like to answer them all personally.

"Then, I spend time going to schools, lectures, seminars, radio station interviews, school paper interviews. I emcee concerts—I do as much as I physically can handle because I think it's very important."

Alison Steele has been with WNEW since June 1966, and she is unusual, not just because she has survived as the only female disc jockey on a popular rock music station, but because she does not hide her idealism and romanticism from an audience used to the cool sophistication of the 70s. But, deep inside, most of us are probably romantics; hence, Alison is popular. Making an appearance at a recent concert, she received more applause from the crowd of 20,000 young people than New York City's Mayor, John V. Lindsay. At the time, Scott Muni, program director of WNEW, remarked, "You can see by their reaction that she's successful. Alison continually plays damn good music, and they love it." Fans also like to get a look at the face they rarely see, and when she tried to leave,

many captured her image with Instamatics.

Often, she gives her people a chance for self-expression in the opening poem, which changes with every broadcast. Red-haired Alison easily articulates her philosophies and tells how the poetry and the concept of "The Nightbird" came about. "I have always been a night person, and I feel that there's a great mystery about the night. When you don't feel good, you always feel worse at night; if you have a cold, it gets worse at night. You do your best thinking at night, you're most creative, your fears, everything seems to be heightened by the dark.

"So I felt that if all the adverse elements in your life were heightened by the dark, why couldn't the positive elements be heightened—the feeling of closeness, and warmth, cocoon, and mystery? The first thing that hit me was the nocturnal bird, the owl, because I was going to be up all night." (When Alison first started as "The Nightbird," she was working the overnight shift, from midnight until six a.m.) "And the duality of the word, 'bird,' because at that time it was the accepted tag for a girl, like 'chick' is today. So I decided, 'Nightbird.' "

"Also, I was aware of the fact that I had to do something. I just couldn't say, 'Here I am, and I'm "The Nightbird," and let's go,' because I felt that, again, there had to be that mystery. I couldn't do a straight thing like the guys did, then I would destroy any element I ha going for me of being a female in male world. I felt I could do thin that they could never do—th would sound stupid or foolish. So decided that I needed a very poet way of introducing myself, and wrote a little piece of prose that s the scene. Then, the second nigh I realized I couldn't use the sar thing again. I had to write som thing else."

Leon Russell was wailing o "Tight Rope," as Alison spoke. S paused, walked to the back wa and pulled an album from t shelved collection. The second so in the set had already taken ov when she removed the Russell re ord and set her next selection the spindle. Did you ever wond how a disc jockey was able to pl a record exactly from the sta without even missing the first no of a song? Well, it is a cringi event.

Alison rests the arm of the play a couple of grooves in from the b ginning of a cut, and then bac tracks the needle by manually tu ing the record counterclockwi The feeling is worse than squeaky-chalk-on-a-blackboard perience. The piercing tone w especially painful to me, as thought of how I baby and f scratching my own much-lov discs. But, apparently, backtrack is the only way to insure a prec performance, and there is no gent method. Understandably, a numi

"I'd say that 70% of the new albums are good, but a very small percentage are great."

t worn records are replaced every wo weeks, but the used ones are ot carelessly discarded; instead, hey are donated to organizations ke the Police Athletic League.

With the set under control, Allson picks up where she had left off. I've always been a great poetry aff, so I would try to set a mood nd say something specific that people could relate to through the ords of a poet. Of course, when I el I have to write something, I do, don't always use somebody else's ords." (Allson's other writing inludes the epilogue of "Gimme helter," the documentary film bout The Rolling Stones.) "I very ften use my own words, or I get a greeting card from one of the kids that knocks me out, and I use that for an opening. Many times, kids write things that are just beautiful, and I use that. I get enormous amounts of poetry. Apparently, there are many people, many young people, who are very poetic, but they're reluctant to tell their parents or their peers. They can tell me and know that I won't laugh at them, because I'm poetic. So I get reams of it in the mail, and some of it very good. You have some very talented poets out there." On the other hand, she realizes, "There are a lot of kids who think that I'm not hip enough with all this poetry and idealism."

The inevitable question asked of Allson is, of course, how she got into the business in the first place. "By the time I was 12 years old, I had already decided I wanted to be in show business and I didn't really care how, in what capacity, I just knew that this was it. I came from a family that was very show business oriented. My mother was a singer, my father was an actor, and aunts, uncles, everybody was in the business.

"So, when I was 15, I started haunting radio stations, television stations." (Allson was brought up in New York City.) "I got my first job after school as a 'goefer' at a television station in New York, where you go for coffee, you sharpen pencils, and do all the menial jobs. When I started, I used to work from three until six in the after-

"The most important change in music is the fact that people have become more selective and pliable in their musical tastes; diversity replaced sameness."

noons; I was a very aggressive kid, and I used to work on Saturdays and Sundays wherever I could. When I got out of school, I started working steadily at any kind of a job I could get in the medium."

A lifted hand indicates that she has something to say to the radio audience. "Midnight, welcome to a brand new day." I am awe-struck at the manner in which she keeps the music, the commercials, and our conversation all going at the same time. She explains that while we are talking, she is relying on musical combinations that she knows work together. "I couldn't do this all the time, or the show would go down the drain." Still, the lady has magnificent powers of concentration. She continues, "Then one thing le to another. I was a production co ordinator, and an assistant pro ducer, and an assistant to the assis ant, and an associate producer, bu at the same time, I was doing com mercials and modeling, and tryin to decide what I wanted. I worke on music shows and that's how got into the music thing. I wa woman's editor of a television pro gram where you interviewed an you did fashion shows, and all th things that went into ad-lib in th earlier days of television. So that si years ago, when AM and FM spl and they decided they wanted fe male disc jockeys, and I hear about it, I said, 'That's it.' It seeme as if everything I'd ever done can

together in this one job."

What about advice for others who might covet her occupation? Alison, who is always bejeweled with many rings, one, a stylized owl, is emphatic. "Being a disc jockey is not a job, it's a way of life. It's something that you do because you love it so much, and you want to do it so much, that you can't do otherwise.

"Now a lot of girls that I speak to say, 'You have such a groovy job. I just decided that I want to be a disc jockey.' They have an idea that all it requires is putting a record on, and that's such an infinitesimal part of it. First of all, you are a performer, very much like an actor or a comedian is, you have to have a talent for it. When I spoke to a girl from a college station last night, she said, 'I just became a disc jockey, but, you know, I get nervous when I get into the studio. I don't know what to say.' Now, if you don't know what to say, you're not a disc jockey, because you have to have something to say. You have to know what you want to say, when you want to say it, how much to say, and you have to have an honesty so that people will relate to you. This goes for male or female. Then you have to have that little extra something as far as the music's concerned. It's being able to judge what's right, what fits, what sounds good, what will appeal to the audience, how much, it's endless.

"It isn't something that you can decide to be. A girl has to start the same way a guy does. Nowadays the colleges all give communications courses, so she starts in college and gets some practical experience in the mechanics of it, but then she has to go to the boondocks and take some crummy job to pay her dues and learn the business. It's a big business. It's not a goof. It's not something that's so groovy because you're going to get free records and tickets to the concerts. There's more to it than that."

While she is working, Alison does not have a chance to stretch her legs, or to go out for a soda. "It's like a six-yard dash the whole four hours." But the fast pace makes the minutes move quickly, and we are three-quarters of the way through the broadcast.

"It's not like I've conquered something to become a woman disc jockey. I'm professional, the fact that I'm a woman is an incidental thing. I've done what I've done, not because I'm a woman, and not in spite of the fact that I'm a woman, but because I worked hard, and I learned my trade, and I was good at it. And that's the only way to look at it, it's got nothing to do with women's lib.

"As far as the ability of women to be disc jockeys, yes, they do have the ability, but they have to have the dedication. You can't worry about your social life, the fact that I can't have a date in the evening. And you don't sit and cry over it

either, that's just the way it is. And you don't cry over the fact that everybody's going out for the weekend, and you're here, or the fact that I've worked Christmas Eve, New Year's Eve, Thanksgiving, Fourth of July. You just don't think in terms of that, because you're doing something. It's like a newsman. Is he going to say, 'News doesn't happen on Sunday.'? It's the same thing.

"Now, when a girl comes along who is willing to put the time in, the dedication, and she really wants it, she'll probably make it, why not?"

How is rock music evolving? "I think the most important change in music is the fact that people have become more selective in their musical tastes. In the beginning, youth were so steeped in acid rock that if you varied from the concept of heavy amps and guitars, it was unacceptable. But now they have become so much more pliable in their musical tastes. They accept a group like Emerson, Lake and Palmer, which is classically oriented, they've become oriented to jazz influence, big brass sections have been added to groups, and they have become more receptive to a variety of all forms of music. You can play Zubin Mehta or Walter Carlos, and nobody's going to say, 'Hey, what did you play that for?'. The tremendous diversity of the music is, for me, the biggest progress that's been made in the last five years. When we started, everything was virtually the same.

"Any musician worth his salt i going to grow and change. Some c the kids lament the breaking up c the Beatles, but it had to happen Human beings resist change to tremendous extent—they enjoy tha which is familiar and comfortable The Beatles come out, and the love the Beatles, and they wan them to stay forever. Some kids say 'Oh Alison, I hope you stay on th air forever,' but nothing lasts for ever.

"The fact that the Beatles ar four individuals, talented—they ha to grow and change, they couldn possibly have stayed together. How can four people who are unrelate totally, mature at the same rate They mature in different direction at different speeds, and their idea change. Without any question, th musicians who don't develop ar the ones that fall by the wayside They make three albums, exactl the same, and then the albums ar not so well received anymore."

Did Alison think any groups wer especially talented? "The Mood Blues I played, I think, the fir night I was on the air. I just thoug they were super, and at that tim they weren't known at all. Group like Yes, when their first albu came out, I thought they were dyn mite, and yet very few people playe them. Chicago didn't get that muc air play on their first album. Man groups—Pink Floyd, has taken long time to really arrive an

"Youth is a poetic age, and because I like poetry and use it on my program, many young people send me their original poems."

they've just finally arrived, and I've been playing them all along. I particularly enjoy seeing groups like that come into a state of great popularity because it reinforces my confidence in my own judgment. I picked something out that was good quality, and the rest of the world finally came around to seeing it."

ON THE AIR lights up again, the photographer stills her camera, and I remain silent, as we have each time Alison has turned to the bulbous microphone. The time, two a.m., "I'm Alison Steele, The Nightbird, and I'll fly again tomorrow night. Until then, I wish you love, and peace, and a good day." □

CHURCH
Sandy Bauer

Every Sunday I go to church and sit in a pew with my mother.

It seems so routine to me. Song. Call to worship. Scripture. Song. Offering. Doxology. Sermon.

The minister speaks; I hear but do not listen.

My mind is wandering in a cool shady forest.

". . . And Jesus said unto them . . ."

A waterfall, shimmering in the sun, dew sparkling on moss.

". . . The Lord calls each one of us . . ."

I look up to the rafters on the ceiling and then out the window. Trees, squirrels, sunshine, fluffy clouds.

". . . Now let us pray . . ."

The minister says a prayer for everyone; they listen and just agree with what he says.

I say my own prayer:

> "Please forgive me for not listening, God, but I find your world more interesting than your house."

—Lorrie McGarvey, 14, Stoughton, Mass.

If You're Thinking About College...

Photos by Donald Schlueter, Washington University, St. Louis

Deciding on more education

Your decision about college is best made after you've answered the question "Why?" Is college needed for fulfilling your future? Do the requirements of your hoped-for profession necessitate a college education? If you're not sure about a vocation for you, will college help you decide? Are you better off going now or waiting a year to start? Is college to be a growing experience for you? Are you qualified intellectually and emotionally to handle the academic pace? Do you know enough about your direction and purpose in life to have sufficient motivation to stick with college? Can you and your family afford college? Is college worth it for y Why?

No longer does a college de guarantee you a respected job a decent income. Some recent lege graduates have found it to get employment in their field things keep going the way they the U.S. Department of Labor dicts that by 1980 the country be drowning in mathematicians, scientists, and teachers. During seventies, eight out of ten of available jobs will not require years of college. Many posit only will call for those who gone through on-the-job trai two-year specialized schools, community colleges. Electr

computer operators, social service aides, occupational therapy assistants—they will all find jobs.

Still, the top professional and executive spots, although limited, will go to college graduates. And the 1980 overabundance of teachers, scientists, and mathematicians will bring on a shortage of counselors, physicians, dentists, chemists, engineers, geologists, and dietitians. So, the pragmatist who is planning to go to college to become a teacher, instead, might give some thought to counseling. But what is college really for? Is it just career preparation? And if a college graduate has trouble finding a job, are those years wasted? The closer you get to *high school* graduation, the less philosophical and more realistic the questions become.

Of course, if career-building is what you want and are anxious to do, find out the requirements of your chosen profession. Anything from a high school diploma to a doctorate may be necessary.

But education can mean more than a job. It's a style of life. Finding a new and intangible awareness seems to be what college really offers many of its graduates. Although it may sound cliché, an inner change and an intellectual expansion occur to most people who have experienced college. Granted, some do not need it.

Whether or not college is for you is something that only you can decide. The desires of parents and friends, however influential, should not override what is in your mind. It is your decision to live with. And decision-making is not the easiest part of growing, but most deci can be reversed—you can dro after a year of college, or wa months before starting. Some leges have set up deferred admi plans for just such a de entrance.

Guidebooks for finding the right college for you

Barron's Profiles of American Colleges, $4.95 **Barron's Guide to the Two-Year Colleges,** $3.95 **Barron's In-Depth Guide to the Ivy League Schools,** $3.95 **College Bound,** $2.95	Barron's Educational Serie Inc. 113 Crossways Park Drive Woodbury, N.Y. 11797
The New York Times 1972 Guide to College Selection, $4.95	Quadrangle Books, Inc. c/o Random House Order D Westminster, Md. 21157
Lovejoy's College Guide, $4.95	Lovejoy's Educational Guid Simon and Schuster Rockefeller Center 630 Fifth Ave. New York, N.Y. 10020
The College Handbook, $9.50	The College Handbook College Entrance Examina Board Publications Order Office Box 592 Princeton, N.J. 08540
Comparative Guide to American Colleges, Fifth Edition, $5.95 **Comparative Guide to Junior and Community Colleges,** $8.95 (cloth), $3.95 (paper)	Harper and Row, Publishe 10 East 53rd St. New York, N.Y. 10022
1972 Junior College Directory, $3.00	American Association of Community and Juni Colleges One Dupont Circle, N.W. Washington, D.C. 20036
American Universities and Colleges	American Council of Educ One Dupont Circle, N.W. Washington, D.C. 20036
NACAC Handbook	National Association of Co Admissions Counselo 9933 Lawler Ave. Skokie, Ill. 60076

Sorting through colleges

Nothing can match first-hand campus visits, but second best, you can have stay-at-home tours with the college guides listed on page 36. Admission requirements, accreditation, curriculum, student living, costs and financial aid are concisely outlined in the various collections of college profiles. A certain capsule description may lead you to a place that you never knew existed, or prevent you from taking a trip that would be wasted. Each fact-packed book explains many of the over 2000 colleges and universities in the United States.

An extensive 11-page, bibliography entitled "Reference to Sources of Information and Publication Listing Schools and Colleges," gives a complete breakdown of higher education material—guidebooks, organization, etc.—and it is free (but only one to a customer) from the National Education Association of the United States, 1201 Sixteenth St., N.W., Washington, D.C. 20036.

For adventurers who dream of study abroad, the *International Handbook of Universities* is being sold for $22 by the American Council of Education, One Dupont Circle, N.W., Washington, D.C. 20036. The price is steep, but universities in 108 countries outside the United States have been investigated. A cheaper ($5) listing of international schools, *World List, 1969*, is also available from the American Council on Education; the 450-page book is being updated for sale this winter.

Many of the guides listed on page 36 may be in the high school library, guidance office, or in the public library. Local bookstores should have editions, for anyone who wants to buy a copy, and publishers will accept orders.

Besides guidebooks, a way to learn about different colleges is through the College Board's College Locater Service (CLS). It helps you determine what features of college are most important to you and gives you a list of colleges that have these characteristics. CLS went into operation this fall, and costs $9.00. Ask your guidance counselor about the program or write to: College Locater Service, Box 2602, Princeton, N.J. You will receive a booklet with 17 categories of college characteristics to check through. After your checklist is returned to the Locater Service, a list of 30 to 40 colleges which best meet your preferences will be mailed to you. The list of possibilities may include the hard-to-get into, as well as the less selective schools, along with information to help you decide about ones to take a closer look at.

Colleges are also looking for students! If you take the College Board's PSAT or SAT and give your permission on the questionnaire, your name goes into the Student Search pool. Colleges seeking students with particular characteristics are able to use the Student

Search to get the names and addresses of individuals who may be interested in coming to their institution.

Some commercial organizations *match* a person to a school, and do not let a student decide upon his qualifications himself. (Don't confuse these businesses with the nonprofit clearinghouses which, for a small fee, will forward the names of colleges with class vacancies.) You may think that the costly referral operations—which can charge up to $600, and are in the telephone yellow pages under "school information service"—are doing all the work for you. Actually, these businesses will only familiarize you with colleges that *they* think you can get in, so, if you look them up, you are putting your future into strange hands.

Applying for admission

To live together successfully, student and a college must carefu combine their personalities. A after poring over collected b chures, and discussing colleges w guidance counselors, you shou know the kind of college that su your nature and your acader needs. Most people want a pl that is geographically pleasing a financially realistic. Curriculum ferings, athletic facilities, grad systems, faculty-student ratios, a student living arrangements other prime considerations. B once again, if at all possible, y should not make the final decis about a college without first see it—*there is a lot to be said vibrations!*

So, after limiting the number colleges that appeal to you and t

you might qualify for—send in the applications and the faculty recommendations, take the required aptitude tests, whether they be College Board SATs, or the American College Testing (ACT) Assessment Program tests, and, if you feel it would be helpful, arrange for an interview.

Checklist for applying for college

- RESEARCH COLLEGE GUIDEBOOKS AS SOON AS POSSIBLE.

  Only you can decide what you want from a college. As early as sophomore year, begin reading through the guidebook rundowns. Make note of the colleges that meet your geographic, academic, social, financial, athletic and religious needs.
- WRITE FOR COLLEGE INFORMATION BULLETINS AND APPLICATIONS.

  Request information catalogues and applications from the admissions offices of the colleges that interest you. This literature will explain what entrance examinations and recommendations the college requires for incoming students.
- REMEMBER DATES AND DEADLINES.

  Ask your guidance counselor for the how, when and wherefores of signing up for entrance examinations, and mark testing centers and dates on your calendar. In sophomore year, sign up for The College Board's Preliminary Scholastic Aptitude Test (PSAT) which doubles as the qualifying test for the National Merit Scholarship. During both junior and senior years, take the College Board's Scholastic Aptitude Tests (SAT) and/or The American College Testing (ACT) Assessment Program Tests. Don't forget the dates, and always send in testing and college applications on time. A missed deadline can mean a lost year of schooling.
- VISIT THE CAMPUS.

  Do not make the final decision on a college until you see it in operation during the school year; a college's true climate is only evident when dormitories are filled and classes are in progress. And while you are on campus, talk to the enrolled students, and make an appointment for an interview with an admissions officer.
- INVESTIGATE FINANCIAL AID PROGRAMS.

  At the beginning of your senior year, check into local scholarships and loan programs at neighborhood banks. Write to college offices of financial aid, and the U.S. Office of Education in Washington, D.C.
- CONSIDER DEFERRED ADMISSIONS.

  Many colleges will accept you one year, for admission several years hence. If you would like to postpone your education, look into this possibility.
- DO NOT FORGET YOUR GUIDANCE COUNSELOR.

  A guidance counselor is hired solely for the purpose of giving you advice—seek it—he probably has inside information on a number of colleges and universities.

Guides on paying your way through college

Your local bank	Check to see if your bank has a college loan program
Bureau of Higher Education U.S. Office of Education Washington, D.C. 20201	For information about governmen grants and loans
Director, Office of Student Financial Aid, At schools you'd like to attend	Ask what types of money program they have
The Tuition Plan, Inc. 575 Madison Ave. New York, N.Y. 10022	A loan program available through sul scription schools
Lovejoy's Scholarship Guide $4.95 (cloth), $2.95 (paper) Simon and Schuster Rockefeller Center 630 Fifth Ave. New York, N.Y. 10020	Reference book offering description c and requirements for scholarship granted by U.S. colleges
"Need a Lift?", 50 cents, prepaid The American Legion Dept. S P. O. Box 1055 Indianapolis, Ind. 46206	This annual booklet gives leads t $3 billion in scholarships, loans, ar part-time jobs. Also includes "Guic for Parents and Students."
National Merit Scholarship Corporation Department of Educational Services 990 Grove St. Evanston, Ill. 60201	The nation's largest scholarship pr gram, it offers at least $8 million year in scholarships, based on th combined PSAT/NMSQT qualifying tes If your guidance counselor does n have a copy of the "Student Inform tion Bulletin," request one from th corporation.
The College Handbook, $9.50 College Entrance Examination Board Publications Order Office Box 592 Princeton, N.J. 08540	The publication contains information c student costs and financial aid f more than 2000 two- and four-ye colleges in the country.
"Meeting College Costs" College Entrance Examination Board (address above)	Describes the College Scholarship Se vice and provides general informatic to help students and parents apply f financial aid for college.
National Commission for Cooperative Education 52 Vanderbilt Ave. New York, N.Y. 10017	Provides a list of more than 300 c leges, universities and community c leges offering programs which combi job and classroom experience. Send self-addressed, stamped envelope.
A Chance to Go to College College Entrance Examination Board (address above)	A directory of 800 colleges that ha special help for students from mino ties and low-income families.

Paying the bills

"Money is something of a drag," confesses a director of admissions of one of the Ivy League schools, "but it's a prime consideration for most students who are applying to college. It's always amazing to me that 50 percent of our student body do come here and pay their full way. But that also means that 50 percent of the campus can't afford to come, and is receiving financial aid to the tune of about $5,000,000 a year from the university.

"The availability of financial aid, particularly at some of the most expensive colleges, is rather remarkable. *It can be done.* So, I think to begin with, students should start selecting a college based upon where they think they have an opportunity to be admitted, and where they would like to go, and worry about the costs later. Sometimes a college can't come up with the money, but more often than not, it will."

In one recent year, colleges parceled out to their students, three-quarters of a billion dollars in loans, jobs, scholarships, or a combination of all three. The money came from private sources—endowments and investments—and the federal government's Educational Opportunity Grants, College Work-Study, and National Defense Student Loans. Now, with the Educational Amendments of 1972, the government has revamped its system for lending money, and more educational funds will be available.

Your high school guidance counselor should be able to point you in a lucrative direction when the time comes to think about the bill for college. He or she is usually aware of the local scholarships and the student loan programs at area banks. Several credit unions and banks, such as the American National Bank and Trust Company in California, have private loan programs especially designed for funding education. So, don't hesitate to ask your local bank if it has a college-loan program.

For information about government grants and loans, contact the Bureau of Higher Education, U.S. Office of Education, Washington, D.C. 20201. As soon as the printed material is available, they will send you information about the new money policies. More importantly, write to the Director, Office of Student Financial Aid, at the schools you would like to attend, and ask what types of money programs they offer. □

What to look for in a college

- START WITH YOU

What is important to you? Why are you going to college? What do you hope to get out of it? You choose the college where you are most likely to achieve whatever important purpose you have in going to college. After consulting with parents, friends, and counselors at school, the choice of the college for you is a decision for you alone.

- CONSIDER ALL CHOICES FIRST, THEN ELIMINATE

There are over 2700 colleges from which to pick, but you'll quickly see that there are those which just are not options for you—these may include two-year colleges, all-men or all-women colleges, technical schools, unsatisfactory locations, inadequate educational programs, and the like.

- WHAT ARE THE QUALITY AND SELECTION OF COURSES OF STUDY?

For most prospective students, the academic program and environment are a primary factor to check about any college. This is reflected in the college's curriculum, faculty, student body, school calendar, general reputation, and scholastic record of its graduates.

Do the fields of study offered meet your needs and interests? Is the student's choice of academic program open or restrictive? Are you interested in such "specials" as an accelerated program, alternating terms of study and work, honors program, independent study, study abroad, etc.? Courses offered freshmen, as well as scholastic requirements for incoming freshmen, say much about the curriculum. What percentage of freshmen flunk the first year?

What are the requirements for graduation? How many students go on to graduate school? What is the size of the library in comparison to the number of students? How many faculty have advanced degrees or are full professors? Do the professors teach or do their assistants teach for them? What is the ratio of faculty to students? Is the school year divided in a way to aid the academic program? What is the word-of-mouth reputation of the school, especially among present or recent students?

- IS THE LOCATION TO YOUR LIKING?

Are you concerned about the distance from home, or the nearness to cultural opportunities, or seasonal factors? Do you prefer city, country, or small town? A final decision about location is best made by a visit to the campus of a college you're definitely interested in.

- IS IT EASY (OR HARD) TO BE ADMITTED?

Admissions requirements not only show your chances of being admitted but often show the quality and cross-section of students who attend.

- STUDENT LIFE

How many students live on campus, how many commute, and how many live in the same state? What is the size of the student body? How many students of each sex are enrolled? What opportunities for non-academic life are present on and off campus? How many students are from overseas, from other races, from out of state? What provisions are made for minority students? Is the college public or private (church-related, etc.)? What are campus regulations concerning student conduct? What kind of dorms are there? What recreational facilities are available?

- WHAT DOES THE COLLEGE COST?

The basic expenses of a college are tuition, room and board, and others such as books, supplies, laundry, recreation, etc. Do not forget the cost of travel between your home and the campus.

- HOW MUCH FINANCIAL HELP CAN YOU GET?

If a college is all that you want and if you can prove the need for financial aid, costs should not stop you from considering the college of your choice. Aid from colleges usually comes in (1) **grants** (gifts or scholarships) which do not require repayment, (2) **loans** which you generally are asked to repay, and (3) **employment** which is a local job. Check government programs for additional sources of financial aid.

BANGLADESH

THE DIARY OF A YOUNG MAN WHO WANTS TO HELP

Wide World Photos

By Wayne Lammers

"Joi Bangla!"

Freedom! Or was it only independence? Whichever it was, a new nation emerged in Asia, in December 1971, appropriately naming itself Bangladesh—"The country of Bengal."

Bangladesh was born amidst the pain of two major disasters in less than a year—first, in November 1970, modern history's worst cyclone and tidal wave killed a half million and made millions more homeless, and, second, in December 1971, political turmoil led to a war which brought atrocities, massacres, and devastation. In both situations, the world responded by sending vast amounts of food, materiel, and money to help relieve the pain of this small Ganges Delta nation.

After the war, relief organizations, still carrying on from the cyclone disaster, shifted gears, and plunged into meeting the needs of over 12 million Bengali refugees who had fled to India and into the even more formidable task of cleaning up and dressing the war wounds in Bangladesh itself. The world church was in the center of all this relief effort, including the two Japanese Christian service agencies which sponsored a team of 50 young people from Japan to work in Bangladesh.

And how did I get on this team of volunteers from Japan? My bilingualism probably helped. I speak both English and Japanese, having lived and gone to school in Japan for 15 of my 20 years as a son of U.S. missionaries. Few of the Japanese volunteers could speak English to any great extent and none of us could speak Bengali. But because English had been taught and used in Bangladesh since the British colonialist days, English-Japanese bilingualism would be very helpful to the success of our project. Two other "Missionary Kids" — from Canada and the U.S.—were with the team from Japan.

It all started with some 350 Japanese-made power tillers (hand tractors) which had been stored and were rusting in the Chittagong Harbor warehouse without being used for two years. With the massacre of many bullocks during the Pakistani-Indian war of December 1971, the resulting bullock-power shortage for plowing fields could be eased in some villages by the use of these power tillers. But there was no one in Bangladesh to operate them.

Was there any possibility that instructors could be sent from Japan? That question was asked soon after the war ended by Fr. Benjamin Labbe, national director in Bangladesh of the Christian Organization for Relief and Rehabilitation (CORR), which had purchased the 350 power tillers. That question was answered in Fr. Labbe's dis-

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Wayne Lammers, 20, is a student at Sophia University, Tokyo, Japan.

cussion with Rev. Toshihiro (Tom) Takami, associate director of the National Christian Council of Japan, Division of Service (NCCJDS). Fifty volunteers would be sent from Japan and would be jointly sponsored by the NCCJDS and Caritas-Japan (Roman Catholic Service Division). An appeal was sent out.

The response was immediate and overwhelming. Within the one-week deadline, there were 160 applications. From among these applicants, a motley team of 50 students, dropouts, farmers, workers, mechanics, artists, and writers was chosen. Their ages ranged from 18 to 27, averaging only 21. Most were non-Christians. Half were from rural Japan. After only a short, one-week orientation, and less than three weeks after having first heard of the project, the volunteers found themselves in Dacca, the capital city of Bangladesh, waiting to be sent to the field.

A vivid characteristic of the group was that a large number of the members were at a directionless point in their lives. Some were trying to decide whether or not to go to college. A few were considering dropping out of college, because it had become irrelevant and pointless for them. Some had just finished college and did not know where to go, what to do. A few who had been active in anti-war student politics had become disaffected. Several had been working, but were dissatisfied. Most were quite unattached.

These young people wen
much for their own personal i
est and gain as to help the pe
of Bangladesh. If nothing else it
a good short-term job and a ch
to go overseas. If, in addition,
could actually be of help to a
torn country, all the better. W
it was a way of being useful, it
also an opportunity to get
from all the dissatisfactions an
relevancies of their lives at hon
Japan—a chance to have a n
change of pace and style and
ronment.

For most of us from Japan
four months we spent instru
Bengali youth in how to worl
small tractors in scattered vil
would be a growing and pro
experience, perhaps limited in
spective by the short time we
there, by our spotty geograp
spread, and by our general inex
ence as newcomers to relief
but certainly deepened in insig
the intensity of our everyday
ciation with the people, by the
mitment of all the volunteer
serve others without reward, a
an eagerness and openness to

The very fact that our team w
be living with the Bengali peo
their villages and in their
would bring us closer to their
dens, their sorrows, their hopes
their joys, hopefully allowing
more fully understand what we
others) were already doing, a
needed to do, as well as what n
to be stopped. Such was th

tended spirit.

Within ten days after our arrival in Dacca, the Bangladesh Ecumenical Power Tiller Project was in full swing throughout the country. Power tillers were being put together. Training sessions had been started or were being organized. In the South, where the planting season comes earlier due to the earlier rise of the rainy season water level, plowing was already in progress. Here there was no time for a training period. Training had to be done at work, in the field.

Problems were everywhere: tillers turning over or falling into ponds; running out of fuel or never being given oil; gasoline in the air filter instead of motor oil equals explosion, etc., etc., etc. By the time one problem was solved in one place, there was always another waiting. It was hard enough just to keep the tillers running, but to try to take time out to teach, as well, was a near impossibility.

In the places where training had been held first before moving into actual plowing, problems generally were a bit fewer, but still ever present. Where there was a fuel shortage, the project was continued through any means—from convincing (bribing) a government official to release a bit more fuel for relief purposes, to smuggling fuel from India. When the ground was too hard, everyone prayed for rain and waited. Plowing was slow, but continued. And soon the vast expanses

Wayne Lammers

"Massacre of bullocks caused a power shortage for plowing fields. . . . Our project helped grow enough rice to feed over 10,000 people for a year."

Wayne Lammers

of yellowish brown had turned to a beautiful green.

The expectations had been to live with the people in the villages. But most of the volunteers were accommodated and fed at Roman Catholic missions. In some places this meant that they lived even more richly in Bangladesh than they had ever lived in Japan. In others, it meant living fairly much in the manner of the Bengalis, but within something of a protective wall. So the few of us who actually lived in farm houses in the small village clusters felt very fortunate.

But regardless of whether we lived in farm houses or on mission compounds, at one time or another, we all ate a lot of curry and rice, read books and wrote journals by oil-lamp light, bathed in the village communal ponds, slept on the ground with nothing but a sheet for a mattress, and spent hours upon hours trying to talk with the drivers and farm families at all times of day.

We also spent a lot of time being thoroughly foreign, talking only among ourselves during certain meals or in the evenings. Talking about how the new fruit tasted that day, or maybe the 22nd variety of banana. Talking about the new words learned that day. Talking about a letter from home, or from a co-worker somewhere else in Bangladesh. Talking about the work, and its endless problems and possible contradictions: "The power tillers are very useful in Japan, but are they really what Bangladesh n now?"—a question that many o had asked from the time we sta out from Japan.

In these discussions, most o seemed to agree that there other agricultural developm which might be considered firs fore introducing power tiller larger tractors. Irrigation, for ample, would make water avai during the dry season, and w allow for greater control of water supply (at present, they pend entirely on the rainy sea whims of nature). Irrigation w also allow for a large amour vegetable farming. It would soften the ground before plowi that the power tillers, if they still thought to be necessary, w really be effective.

Of course, there would be ous problems with a large-scale gation project, such as the degr which it would upset the na ecological balance. And we seen enough irreversible da caused by careless exploitatio nature in Japan to know that caution must be used in de with any of the balances of na

But none of us were in Ba desh long enough to be able to sider all the pros and cons of gation or other possibilities. were there long enough, how to wonder about the approp ness of CORR's choice of power tillers. Both in what we actually doing and in discu

what we thought would be best for Bangladesh, it was difficult to keep from becoming the "Ugly Foreigner"—the know-it-all.

Somehow, through various methods of calculation, estimation, and guessing, it was determined that, as a result of our efforts, enough land was plowed to produce 10,000 tons of rice, enough for over 10,000 people to eat for a year. It is probably enough for at least three times this number to survive on, if necessary, during a famine situation.

For the most part, the four months substantiated both my doubts and my hopes. After having spent two very good months in a village, I went to Dacca to assist with the official work connected with coordinating the Japanese part of the project in relation to the English-speaking government and relief organizations. From there I saw too many things pass under the table. It appeared to me that some government personnel and others who were not in immediate need were using relief aid to benefit themselves personally. And I came into contact with some representatives of relief groups and fact-finding missions who came to Dacca, stayed in the Intercontinental Hotel for a few days, and flew home to "tell it like it is." Among the relief workers, policies, and projects I saw in Dacca, there were some clear cases of irresponsibility and incompetence.

Thus I became disillusioned.

Wayne Lammers

"Bangladesh was born amidst the pain and chaos of two major disasters . . . After four months there, we cannot 'tell it like it is,' nor like it should be, but only ask questions."

While I was in the village, I had wanted to stay on and work for a year or more. Now I became extremely bitter, and was more than happy to leave for Calcutta when the four-month contract period was over at the end of July. Others in our group went through the same sequence of feelings and reactions.

Part of me wanted to tell the world, "To hell with your compassion." Your compassion does nothing but increase the gap between the rich and the poor. Your compassion does little but cultivate a beggar mentality among an impoverished people, the worst of the beggars being some of those who sit in fancy offices in Dacca. Your compassion often looks from the receiving end like a presumptive superiority complex, pushing your "modern" farm machinery on people without really looking at their particular needs.

But another side of me could not put aside both the reality of the good being done despite the corruption and mistakes, as well as the reality of human nature that causes such deceit and error. There are the good and the evil among all peoples. And in the chaos of a war's devastation of human life, land, and a people's social system, human beings are tested beyond normal situations. Some lose all sense of perspective in their desperation to survive or to help, some exploit the moment for their own benefit, and some respond compassionately, thoughtfully, and courageously.

But despite the chaos, I was a
to realize that a few more grain
rice were produced to be put in
hands of a starving child, or an
man, or a laborer, or a preg
mother. Perhaps there is a l
amount of truth to what so m
relief workers said about hu
corruption and irresponsibility:
least *something* is getting to
people."

Then again, the first side of
points out that those who
lucky enough to get their
plowed will make a large profi
some places this would mean
rich landowner getting richer,
though there were efforts to a
favoring them in any way. In s
places it may mean the estab
ment of a new landlord, on the
of this year's inflated food pr
What kind of results are these
project that was meant to contri
toward long-term positive gain
well as to meet the immed
short-term needs?

Yet, on the other hand, t
were some long-term gains in
tiller project. A new knowledge
gained by many of the people
worked with as well as man
those who were just onlooke
knowledge of the advantages of
chines, as well as of their s
comings and problems. A ce
fellowship was established in
of the villages, particularly an A
fellowship, as the Japanese v
teers struggled with their igno
of the local situation to be of

enuine help they could. For each f us volunteers, it was unquestion- bly a growing experience. Many of s gained a certain personal interest nd self-control, and a new direc- on for our lives.

Back and forth; up and down.)ut of such a confusion of harmful nd helpful effects, I cannot tell eople that their compassion should e condemned nor can I give them a olution. The only clear conclusion can give is that there must be an ngoing evaluation by all of us on ow we can extend a helping hand at helps now here without harm- ig later somewhere else. In other ords, how can we best express our ompassion for other human beings?

I recognize that responsible relief gencies, such as the church groups, e concerned about doing what is st in the long run for the indigen- is people who need help, as well making sure that the manner in which help is given is realistic to local need. We also ask: How can we work *with* people not just *for* them? How do we determine the means for long-term, positive change for the people of another culture, especially when their immediate need is so desperate? How can we avoid having our good intentions exploited? Are the nations who have plenty willing voluntarily to aid the nations who do not have enough in a way that each can maintain its self-respect?

Even after spending four months at the grassroots level of Bangladesh, we are not capable of "telling it like it is." Nor of telling it like it should be. So instead, we raise questions in joining others to find answers. Meanwhile, we beg forgiveness of the people of Bangladesh if we have caused them any inadvertent harm because of our ignorance or our plain selfishness. □

Wide World Photos

TOUCH AND GO

Third Party

I am writing in regard to the November issue of YOUTH, which told about the Presidential election. You presented the illusion that there are only the Democratic and Republican Parties; but there is also one that, in 1968, scored enough votes to become a serious party. The party that I am speaking of is the American Independent Party.

It is sad that you eliminated John Schmitz from your article, because the American Independent Party is the only political party which has God in its platform. John Schmitz had no fair chance in this election because there were too many newspapers, magazines and television stations which chose as you did, to black him out when his platform stood for God, family and country!

—V.D., Watervliet, Mich.

Impressed

I was very impressed with the December issue of YOUTH magazine. The whole format, but especially the cover by Sandy Bauer and the article by Archibald on film violence was exciting. I'm impressed with YOUTH magazine!

—D.G., Los Angeles, Calif.

Catechism is Great Reading

Gabe Fackre's "A Catechism for Today's Story Tellers" (July, 1972) should be required reading for all adults and youth of our UCC church. Tremendous article! Tremendous family!

—F.G., Canton, Ohio

Disappears

YOUTH has been helpful to us, in gathering ideas and material fo own publication and, also, as a p the collections we send out to c tional institutions who work with people. While we have no definite back about the magazine, many our copies are not returned. So w they are being used.

—Dallas Public Library, Dallas

Merry Greetings

Thanks for Doug Brunner's ca on Christmas in the December is used them in our annual greetin friends and relatives. Very mean yet funny!

—C.K., Indianapoli

Share with your friends!!

Extra copies of the 1973 Bru calendar of transparencies w appeared in the January issu YOUTH magazine are available 50¢ each. Clip this coupon and with your check.

Please send me _____ copies o 1973 Calendar (50¢ each). My c for $_____ is enclosed. (I payable to YOUTH Magazine.)

Send to:

Name: _____

Address: _____

Return to: YOUTH Magazine, R 1203, 1505 Race Street, Philadel Penna. 19102, Attn: Geneva

CREATIVE ARTS 1973

Youth is a time of caring, and art is a way of sharing. If you can bring your special perspective and insight to a story or poem, a painting or photograph, or some other artistic medium, share it with others. By entering YOUTH's 1973 Creative Arts Awards, you not only can share your vision (your work will be published in the Creative Arts issue) but you will win $25 as well!

Creative Writing

Just about anything goes here—poetry, fiction, essays, plays, editorials, humor, satire, true-to-life stories — whatever form you like and feel you're best at.

Art Work

We welcome any type of art work that can be reproduced in YOUTH. This includes paintings, sketches, mosaics, prints, gags or editorial cartoons, story illustrations, graphic designs, or abstract art—any artistic expression of your own ideas or feelings. Because of mailing limitations, art work should not be larger than 12″ x 15″ nor smaller than 4″ x 5″.

Photography

Your print (or prints) should be black and white, and no larger than 12″ x 15″ or smaller than 4″ x 5″. You do **not** have to do your own developing and printing to enter in this category.

Sculpture

If you've done a mobile, paper folding, wood carving or any piece of sculpture which you'd like to submit, send us photographs which best present all the dimensions of your work.

Here are rules and guidelines:

1. You must be between 13 and 19 years of age to enter.
2. Your entry must be your original work. It may be something you've done as a school assignment, for your own enjoyment, or especially for the contest, but it must be your own.
3. You may submit a total of five entries, but please mail them all together, if possible.
4. Identify each entry with the title of the work, the media you are using, your name, age, address and church affiliation, if any. Place this information in the upper right corner of each writing entry, and on the back of each photograph or piece of art work you send.
5. Submit writing entries on 8½″ x 11″ sheets of paper. CREATIVE WRITING ENTRIES CANNOT BE RETURNED. So please keep a copy of your work.
6. All entries must be mailed by May 1, 1973.
7. Send your original entries to: CREATIVE ARTS AWARDS, YOUTH Magazine, Room 1203, 1505 Race St., Phila., Pa. 19102. After the judging is completed, all entries other than Creative Writing will be returned.

Interview and photos by Douglas Gregg

In the midst of a wave of black films starring super-suave, super-stud black heroes, a gentle, real film called "Sounder" has appeared which is gripping and involving in the very deepest sense, because it deals with the most basic human needs: love, commitment, courage, hope and survival.

"Sounder" is the story of a black sharecropper family and its attempt to survive in the rural South during the depression year of 1933. The enigmatic title comes from the name of the family's hunting dog, but this is much more than a story about a boy and his dog. It presents characters whose emotions and actions are symbolic of the yearning and striving that is rooted deeply in each human soul.

Producer Robert Radnitz has drawn together some unusually talented people in creating "Sounder." Black playwright Lonnie Elder III (author of the stage hit "Ceremonies In Dark Old Men") has beautifully adapted the award-winning novel of William H. Armstrong. Director Martin Ritt, whose sensitivity to social themes is clear from his previous films ("Hud," "Hombre," and "The Great White Hope"), has surpassed himself in the sure control he shows in "Sounder."

Elements of the plot are barebones thin: the father's arrest for stealing meat to feed his hungry family; the mother's tenacity in pulling her family together; the long pilgrimage to visit his fat a prison labor camp; the wou of the family's hunting dog later his joyful return to the boy.

These elements could easily turned into sentimental cliché Ritt uses enough restraint to "Sounder" to grow in power w becoming sentimentalized and sequently trivialized. The st tragic without being hopeless.

It remains to be seen w the black (and white) respon "Sounder" will be in any way parable to the response give commercial super-hero films. blacks find "Sounder" enjoyab will it be a bitter reminder of thankfully forgotten? Can "S er" make it well enough at th office to create space for a di kind of black cinema?

To answer these and other tions, ten members and two advisors of the youth group Western Knoll United Chur Christ in Los Angeles attende film and shared some of the sponses. Participants were: Day, Mary Hall, Yolanda Karla King, Donna Lewis, Lewis, Elwood Matthews, Reese, Karen Scott, Tracey and James and Jane Walke visors).

Rev. Douglas Gregg is a doctoral date in social ethics at the Unive Southern California and has bee interim preaching at Western United Church of Christ, Los A

20th Century-Fox

Blacks speak out on SOUNDER

What kind of mood did the film put you in?

Sad, and angry.

Sometimes it was hostile, sometimes it was emotional, sometimes it was funny.

It was funny, but on the whole, it was sad. You know, about how people got treated that way and those people were just like everybody else.

The emotional part was when their family was brought together so close.

I know, they hugged a lot.

Did you think the film was realistic?

Yeah, some aspects.

Not to me, it looked like a fairy tale.

MARK
"It was a pretty good movie."

YOLANDA
"I'd tell my friends they might learn something from it."

TRACEY
"A lot of black kids feel the white man is against them. I'd tell my friends to see it and find out."

How was it like a fairy tale?
Because, it just didn't seem for real. They were poor—but that's overdoin' it! Down where my mother was born, they weren't *that* poor. I mean, they were poor, but at least they had wringer washin' machines.

It seemed true to me because I've been to the South before. To the deep South. And I was little, about six or something. Then you had to go to the back door to go to the hospital and stuff. And it seemed true to me because if you go to the grocery store — lots of times they wouldn't even put your stuff in a bag for you. You do it *yourself* or it don't get done! Even little kids like us, you know, comin' in an ice cream shop or somethin'—they'd make you go to the back window. Or else they wouldn't serve you.

I've seen people washin' their clothes like that in St. Louis, and that's a big metropolitan city. People would have a big pot and they'd wash the clothes. They may not neces
do it outside, but they do it o
stove.

I've seen houses like that befo

I have too.

Did it seem real that people
be that poor and that happy
Yeah!!!

You know, if you drive dow
streets of Watts, you'll see
happy kids outside playing th
you drive down in some subur

What made them happy?
'Cause they love each other.

And was that real in the film
That was *real!*

Did you ever have the feelin
were actors instead of people
I felt that they were *people*. I
I felt that they were so real-
they were just really there, i
really happening.

ARY
t's not stereotyped, th all the whites ainst somebody or all e blacks against mebody. It's a good ovie."

ONNA
t's rated G—but see anyway."

found myself wondering what avid Lee is doing now.

id you all like the film?

hat was the best "G"-rated film e ever seen!

s about time they started makin' ovies like that again.

movie can be good without all at sex, I mean, that was an excel- nt film!

me, it seems that the pictures w, they try to make it like all ople are pushers, or pimps or nethin', you know. They don't ke it for real. People *are* pushers d stuff like that, but *everybody's* t! Most of the blaek films that out now, just about all of them super-niggers. They all are big, at pushers, you know, big, *bad* gers. Everybody's not like that in l life.

d you feel that this film was really rking on some important human oblems?

I think it was. I think that if the family was so tight, it shows how tight a family could be these days. I mean, these days, you live in Watts, your family ain't nothin'. You go here, and your mother go there. . . .

And they don't care.

Probably sleep on the streets, and probably don't even care.

That's not only Watts though. That's everywhere.

There aren't many families that are families anymore—just a bunch of people that live in the same house.

It's hard in a two-hour film to capture the drudgery of life. Was the film romanticized or was life really that hard?

It seemed hard to me.

It seemed like they take a whole lot too, 'cause people nowadays, especially blacks, I don't think too many would take that. They're more liberated, I guess.

ELWOOD
"If someone's not too hip to what went on, they should see it—go to class."

KAREN
"Go see it and compare it to all the super-black hero movies. In both you see black people still fighting for something, but in a different way."

KARLA
"See it for a change of pace. It's natural."

They're crazier now.

What kind of values do you think the film was holding up for you?
Something that I think was important, like when they were playing baseball, they were all happy together. Even the losers, they didn't get mad. And people now, they can't seem to do that. They can't just lose, you know, and say it was just a game.

The blessing from the preacher—those were the kinds of things that helped those people go on, and take all that stuff year after year after year. You know, a belief that heaven was better, and that whatever happens here, we're going to die and go to heaven.

Usually the poorest people were the most religious, 'cause they had to have something to look forward to.

How do some of the recent slick black films like "Shaft," "Charleston Blue," and "Superfly" comp "Sounder"?
All those kinds of films, well, not for real to me. 'Cause them have a hero, and all the are black super-Negroes, or ever you want to call then they're supposed to be so ba the one time they hit someboc get beat up. Most of them a posed to be, like she said, or pimps, and they're suppo be so bad. . . .
And they live through eve

They're just, like, unbieval tally unbelievable.

Which kind of film do you watching most?
True to life.

I think I like "Sounder" "Shaft" was a dud. "Sounder have all that sex in it.

I like both of 'em, 'cause I derstand both of 'em. It's j two different kinds of life.

JANICE
"See it, but don't go to a white theater. You miss all the action and excitement of watching it in a local black neighborhood."

MISHA
"Different people enjoy different things. For somebody who is intelligent, I'd advise them to go see it."

hey are both two different kinds of :periences, and I think within the ontext of black experience, these o films are just two different kinds things. There's almost no comrison.

can see the usefulness and the purse of the black super-heroes, and can see the usefulness of a film at emotionally brings you into it. ause you don't get emotionally inlved in super-hero films. That's st strictly entertainment. You just ok up there on the screen . . . . it's e watching television. Now a ovie like "Sounder," you find urself getting involved in it, beuse the characters are brought to u so lifelike, and you can feel mething for them.

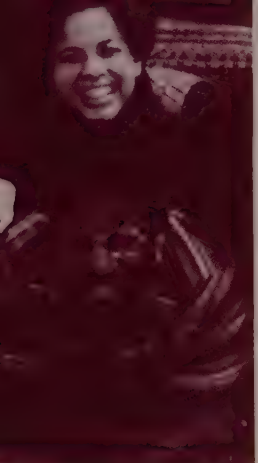
n used to that "Sounder" stuff, just another typical example of poor black, back in the South. rth, too, for that matter. It ain't at new to me. If you've done any earch or read any books, or been in your history class, you know what it's like for the poor black. So it didn't move me at all; it's just another example, that's all. I don't go along with the super-black either. Too many people go around trying to play that same role.

These people in "Sounder" were surviving in an entirely different way than the guys in "Superfly," or "Shaft" would survive. Shaft survives by being supposedly supercool, super-athletic, making money off of various cases, and in "Superfly," he survives by selling coke [cocaine].

Yeah, it's kind of funny. 'Cause if I got four bullets in me, I wouldn't be able to go jump through a window or whatever the cat did.

I've heard that blacks enjoy going to films and cheering when whitey gets it. Do you participate in that?
Yeah.

I think it encourages black people,



JANE
"It's hard to tell people, especially white people, that your feelings are going to get hurt. If you're going to be entertained, don't go. And black people, too, if you don't want to be involved emotionally, stay away."

JAMES
"It was a valuable film in that it did depict experiences that relate to where my people come from."

'cause they seen it done to them for so long. You know, it makes them feel good.

Is this helping to build black consciousness or pride?
It might go the wrong way.

Yeah, some people think they can be these cool dudes, and they think they can walk down the street and kill anybody they want to.

Do you come home thinking you're going to go out and get a gun and shoot whitey?
No!

You kind of feel tired, you know. From all the screaming and hollering.

Is it true that "Sounder" won't play on the anger of oppressed black audiences, and is therefore safer than the super-black movies for whites to see?
I have to disagree with that. Maybe I'm misinterpreting what you said

about playing on the frustrat
black people. I know when I
that dog, I was pretty frustr
question whether it's really sa
white people to watch son
like that that can be so real,
posed to the black explo
thing.

I hear you. 'Cause after w
something like that, man, I f
going out and doing someth
white people after everythin
did to us in that picture.

I think it kinda makes you
frustrated when you see h
wouldn't let her in when sh
to the jail to see him. Tha
you frustrated right there. A

en she made the cake and the
de stuck his knife in it, that made
so mad! And then he wiped the
fe all over the napkin, and ugh,
t little nasty cell he was in—Ugh!

*this film more powerful in build-
black consciousness than the
er-flicks?*

ah! I think so.

hink it gives you more of a con-
ousness toward black people than
uper-flick do.

kind of agree, 'cause especially
ple who are trying to hover
und the middle class—we don't
ly like to think about that part
our history too much, because
t's lower class life. And as much
we don't like to admit it, and
't talk about it, there's a very
ere class structure in black so-
y.

*w do you think whites will re-
nd to this film?*

en I went Friday night, it was
white, you know. And they sat
e, and looked at the movie, got
clapped, and left. They didn't
e any reaction.

ally can't read a white person's
d. I mean, that's one mind that
n't read!

ist don't think it moved them
much.

e people, like Miss Boatwright,
helped David Lee, those kind
eople, they would probably feel
l of ashamed of themselves.

Do you think whites are seeing this film because they think it's good for them?

I heard them talk about the new black film that shows the black experience—they wanted to find out what it's like. What the black experience *is*. And when they saw how the whites were treating them, I think one reason they weren't saying anything was because they were moved by it.

A contrast to me is between a person like that who will tell you all the causes they contributed to, and all the work that they've done, and all the churches they've painted, and all the kind of projects they can get involved in—and the kind of woman like Mrs. Boatwright who would stick her neck out. I really liked her as a character, because she struck me as the kind of white liberal I would like to know.

Is "Sounder" directed at both black and white audiences? Is it safer to see "Sounder"?

It may be at the outset, but I don't think it is at the end.

My feelings about the movie initially were different from as I was watching it. I didn't expect them to deal that realistically with the situation. I knew it was the story about a sharecropper and his relationship to his son and his family, but I didn't really expect them to go into the town. I thought they were going to keep it in that little isolated area of their farm.

I was sitting there watching this and feeling bitterness. But I've seen this dealt with in other films. The *difference* was that, aside from just the identification with the characters as being black, I really had a feeling for the characters as *people*.

I felt that, for instance, in "Buck And The Preacher," as much as I liked the two heroes, the white people were pretty unrealistic. They seemed much more outwardly vicious. My feeling, and I don't know if it's accurate or not, is that most white people are much more subtle.

The little things that you had no control over, you know. In the other movies, all the guy has to do is fight the guy back. He could get rid of some of that viciousness. But in that, what could they do?

Why's it have to be "Why would whites want to go to a black movie, why would blacks want to go to a white movie?" People want to go to the movies to see whatever it's about. They just hear about different things. Those were just movies that came out at that time, and people just wanted to see them, 'cause that was the thing to do.

Sometimes we read too much into why people go to the movie, but what they bring away from the movie I think varies.

"Sounder" seems to be the first black film that seems to transcend race, that is directed to a universal experience. The message is very subtly presented.

That's subtle?

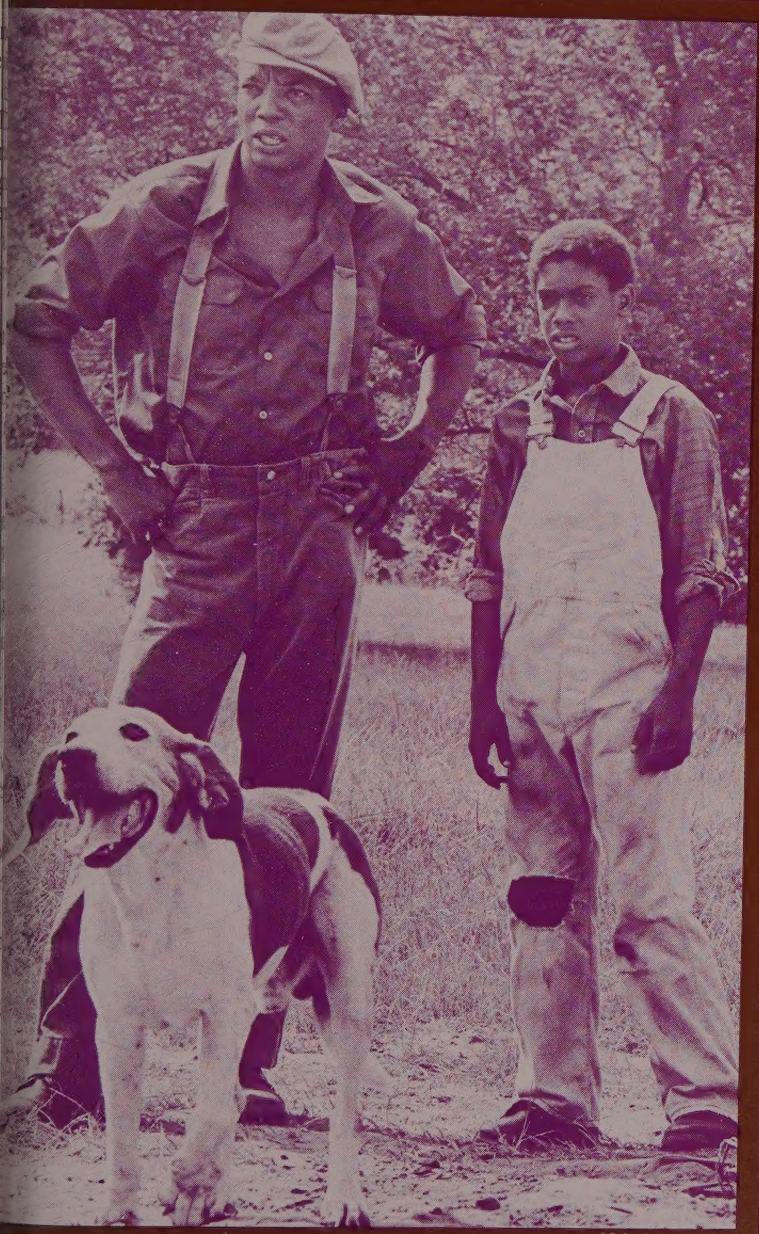
Well, it's subtle in comparis
cause nobody in that movi
confronted a white person and
him a bigot or called him a
or anything. And nobody eve
the term "nigger." Everythi
very subtle. They never we
verbally derogatory toward
body in that film, and yet
you could see it.

Usually in a movie the whi
get away with anything. Th
person comes in and asks c
see something, they tell him
couldn't. If a white comes in
always get his way. But
movie, this sheriff wasn't goi
nobody go in there, he do
who he were. He said he wa
ing by his job, he wasn't
tell nobody where that ma
whether he was white or
whether he was a friend or

What type of film would you see more of in the future, "S or "Shaft"?

Really both. Both of 'em ar
taining. Sometimes you like
movies like "Sounder," just
tertainment. And a lot of ti
like to see realism.

I kind of think that I woul
seeing more movies of the
er" type, primarily because
long, black history has be
pressed. I think it's time
some of it. □



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